

NORTH CAROLINA STATE HISTORIC PRESERVATION OFFICE
Office of Archives and History
Department of Cultural Resources

NATIONAL REGISTER OF HISTORIC PLACES

Eastover

Salisbury vicinity, Rowan County, RW0688, Listed 1/24/2011

Nomination by Davyd Foard Hood

Photographs by Davyd Foard Hood, May 2009



Façade view



Side and rear view

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Eastover

other names/site number _____

2. Location

street & number 5510 South Main Street not for publication

city or town Salisbury vicinity

state North Carolina code NC county Rowan code 159 zip code 28147

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Signature of certifying official/Title _____ Date _____

North Carolina Department of Cultural Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper _____ Date of Action _____

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property

(Check only **one** box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
3	0	buildings
1	0	sites
1	0	structures
0	1	objects
5	1	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

7. Description

Architectural Classification

(Enter categories from instructions.)

Tudor Revival

Materials

(Enter categories from instructions.)

foundation: Brick

walls: Brick

Stucco

roof: Terra Cotta

other: Copper

Cast Stone

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Eastover is a Tudor Revival-style house that stands at the near center of a small 25.12 acre estate, also known as Eastover, located at 5510 South Main Street, Salisbury, and on the west side of the street that is also the path of US Highway 29, which links Salisbury, the county seat of Rowan County, to the north with China Grove to the south. The acreage of the estate was set apart to Hearne Swink in 1934 from a larger holding adjoining the path of the Southern Railway, which carries on the east side of US 29 parallel to the street, that was acquired in 1923 by the Swink-Cannon textile interests for a proposed textile mill and village project, which did not advance. The handsome two-story-with-attic brick house, with Tudor half-timbering and other enhancements and its contemporary three-car garage that also provided quarters for two servants on the second, half story, were designed by Charlotte architect Louis Humbert Asbury in 1934. The commission, #808 in Mr. Asbury's job book, produced a set of ten sequentially-numbered drawings all dated 31 March 1934 plus an additional, undated sheet on which Mr. Asbury provided drawings for the estate's entrance gates and a pump cover. The house and garage were built in 1934-1935 almost entirely to the plans except that the proposed slate roof was covered instead with red tile produced by the Ludowici Company. The general character and form of Mr. Asbury's entrance gate were adopted but modified in construction. His design for the pump cover was not built. Instead, a rectangular well-house incorporating a brick well-head, sympathetic in its detail and finish, was erected at Eastover.

The remarkable integrity of the house and the estate have been protected during its ownership and occupation by Hearne Swink, the original owner who resided here from 1935 until 1968/1969, and Joseph Ray Wilson Jr. who acquired the estate in 1979 and continues to dwell at Eastover. During this period of seventy-five years, from 1935 to 2010, the estate has remained well preserved, with a high degree of stewardship, with little change except for upgrades in mechanical systems. The only changes of note occurred in the interior decoration. Following Mr. Swink's second marriage to Marion Cheney Elliott in 1952, the couple entertained the construction of a new house in Salisbury, but about 1955 they decided to remain at Eastover. In consultation with Otto Zenke, a Greensboro-based interior decorator, the Swinks then made changes to the living room, library, and a den on the house's first story that remain in place to the present. The remodeling in the library involved the installation of a multi-pane bay window on its east side that was the only structural alteration to the exterior. Concurrently, a slate-paved terrace, accessible from the library, was developed around the house's northeast corner. Eastover remained as built and remade by the Swinks until 1979 when Mr. Wilson refitted the kitchen, designed for servant use, as a space to be used by him and his wife.

When occupied by Mr. Swink, his wife, and three children in 1935, Eastover stood in a rural, agricultural landscape surrounded by farms, farmhouses and attendant outbuildings, fields and woodlands. A small frame Episcopal chapel, St. Mary's stood to the north where its site is still marked by a cemetery. Little change occurred in the immediate neighborhood of the house until 1965 when Cannon Mills, Incorporated, undertook construction of the large textile mill, named for Mr. Swink's father and known as the Swink Plant, now standing between Eastover and the St. Mary's cemetery. In about the late 1960s or early 1970s, acreage to the south of Eastover, that had been a part of the 1923 purchases, was sold and built up as a suburban residential development.

Over this same course of seventy-five years the agrarian landscape of this area has changed as farming has declined and mixed-use construction has occurred, principally along the highway linking Salisbury and China Grove. After serving as a major manufacturing facility for Cannon Mills, Incorporated, its successor Fieldcrest-Cannon, Incorporated, and other concerns, until recent years, the imposing Swink Plant stands unused. During this time, and to the present, Eastover has

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remained a private preserve, protected by its encircling woodland, and unknown to passersby except for the brick gates inscribed with its name.

Entries follow for the grounds of Eastover, the entrance gate, the house, the garage, and the well-house, all of which are contributing resources, and a historical marker that is a noncontributing resource.

Narrative Description

The Estate Grounds

1934-ca. 1980, ca.2005

Contributing site

The residual grounds of Eastover, comprising 25.12 acres, are the major part of the 28.86-acre tract conveyed to Hearne Swink in 1934 on which he built the residence also known as Eastover. As the aerial tax map indicates, the estate acreage is native, natural woodland except for the narrow open frontage along South Main Street and the irregularly-shaped clearing at the center in which the house, the garage, and the well-house stand. The dense woodland, comprising a towering canopy of mature mostly deciduous trees, including oaks of several species, poplars, maples, and hickories, that shade the understory of dogwoods, redbuds, other small trees and some vines, provides an appealing, rural isolation for the house and effectively insulates it from the mixed-use character of the neighboring property. The grounds reflect three identifiable periods of development. The first is coincident with the construction of the house in 1934 and 1935 and includes the siting of the house, the planting of its grass-covered lawn, the laying-out of the gravel-covered entrance drive that carries in a gentle northwest arc from South Main Street, where it is flanked by brick piers with curved wing walls and metal gates, to the circle in front of the house and west to the garage. The older evergreen foundation plantings around the house also date to this period, while others in this area were added through time, and probably mostly in about 1955. The specimen boxwoods and other evergreens that punctuate the narrow open verge along the drive and circle south of the house also probably date in part from the mid-1930s with plantings enhanced in about 1955.

The second phase of landscape improvements occurred in about 1955 when Mr. Swink and his second wife decided against the construction of a new house in Salisbury and decided to remain in residence at Eastover where they lived until Mrs. Swink's death in 1968. The improvements dating to this period mainly occurred inside the house, except for the installation of a large multi-pane bay window in the library, in the first-story of the gable-roof east wing, and a door providing access to the exterior. Heretofore the terrace on the north side of the house, accessible from the dining and living rooms, was the principal outdoor living area. The second Mrs. Swink saw the potential of another, larger terrace off, and encircling, the northeast corner of the house, and oversaw its construction and planting in about 1955. It has a generally rectangular character but with curved sides that ease it into the informal, somewhat oval shape of the grass-covered clearing. Its mortared brick paving links it with the original terrace off the dining room. The terrace is partially bordered by a low brick wall that provides informal seating for parties. The perimeter of the terrace is planted with English boxwood, ligustrum, osmanthus, nandina, and massed azaleas in an informal fashion but with a correspondence that reflects studied placement and creates harmony. The embankment along the north edge of the terrace, where the grounds drop away to the north, is planted with evergreen ground cover. These plantings effectively meld with the foundation plantings and with those which carry along the drive as it nears the circle.

The largest part of the clearing is a lawn that carries east, away from the house where it is shaded with towering tulip poplars and native pines. Paired grape arbors carry on a north/south axis at the east end of the clearing, perpendicular to the drive. Small massed plantings of azaleas also occur along the south edge of the clearing, near the drive. The gravel circle in front of the house is informally planted with boxwoods and other evergreens which are massed at points to create a horticultural structure around the edges of the open circle. They enframe the well-house and the drive

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leading west from the circle to the garage. On the north side of the house, a grass-covered lawn carries under shade to the woodland edge. There is no significant landscape development in this area.

The third phase of work that enhanced and affected the character of Eastover's grounds occurred during the ownership of Joseph Ray Wilson Jr. who acquired the estate in 1979. This occurred at two points. During the decade between Mr. Swink's departure, in about 1968/1969, and the arrival of Mr. Wilson, the property was mostly occupied as an executive residence by Cannon Mills officials. The grounds of Eastover were well-maintained but they did not obtain the closer attention of a resident owner. During this period the original, ca. 1935 board fence that defined the border of the clearing and its edge along the surrounding woodland deteriorated. Wilson replaced that traditional board fence with its decorative horizontal "Xs" and dark brown paint demarcating this point of transition. The fence carries from the brick entrance gate, along the drive and then along the edge of the larger clearing in which the house, the garden, and well-house stand.

In about 2005 the grass verge extending from the west edge of South Main Street to the woodland edge, and carrying across the frontage of the estate was gently graded and sown with a consistent grass cover. This followed on disruption accompanying the roadside installation of an underground water main. Here, a row of Leyland cypress were planted at the back of the verge, at the edge of the woodland, across the Eastover frontage. This simple treatment sets the estate's roadside grounds apart from its neighbors. In addition to the brick gate flanking the entrance drive, a metal historical marker, similar to the North Carolina Historical Highway Markers, was erected here at the roadside in 1932.

Entrance Gate

ca. 1935

Contributing structure

The entrance gate frames the drive immediately west of its junction with South Main Street. It comprises paired, parallel quarter circle brick walls, each set between brick piers that are square in plan with simple self caps. The outer piers hold small granite panels at the top of their east, roadside face that are inscribed "EASTOVER." The inner piers, flanking the driveway, are slightly taller than their counterparts. Simply-detailed two-leaf iron gates, protecting the driveway and painted black, are hinge-mounted on the inside faces of the inner piers. This gate represents an adaptation of the design prepared by Louis H. Asbury Sr.

Historical Marker

1932

Noncontributing object

This shield-shaped metal marker, elevated on a round upright and painted silver with black lettering, was erected in 1932 by the Elizabeth Maxwell Chapter, Daughters of the American Revolution. Its inscription reads "To Commemorate President Washington's Tour and mark the site of the Richard Brandon Homestead where dismounting he asked for Breakfast of Little Betsy Brandon. 1791-1932" The house in which George Washington enjoyed breakfast in 1791 stood into about the 1870s, was lost, but its location south of St. Mary's Chapel, on the grounds of Eastover, was still held in memory by some in 1932. One local tradition holds that the present Eastover well was earlier used by the Brandon family.

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1934-1935

Contributing building

Note: Eastover and its garage/servant's quarters face southwest. For ease of description, Eastover's facade is described as the south elevation, the southeast side is described as the east elevation, and so forth.

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This pattern is also utilized for the interior description of the house and the exterior and interior of the garage/servant's quarters. The set of ten sequentially numbered drawings for Eastover prepared by Louis H. Asbury and dated 31 March 1934 survive in the Louis H. Asbury Papers in the J. Murrey Atkins Library, University of North Carolina at Charlotte. "The Residence for Hearne Swink" was commission number 808 and recorded in the office job book that documents Mr. Asbury's long practice in Charlotte. Copies of sheets #1 through #6 are included with this nomination to supplement the Narrative Description and to facilitate an understanding of the house's design. Sheets #1 through #3 comprise plans for the basement, first story, and second story, respectively. The front, south-facing elevation of Eastover is on sheet #4. The east and west elevations of the house are labeled "Right" and "Left" elevations, respectively, on sheet #5. Eastover's north elevation appears on sheet #6 and is labeled "Rear Elevation." Reference to these sheets in the description will appear in parentheses.

Eastover is an impressive Tudor Revival-style two-story-with-attic, double-pile brick house that survives in a remarkable state of preservation and with a high degree of integrity. Its exterior is essentially as completed in 1935, when the house was occupied by the Swink family, except for the ca. 1955 replacement of the four-part window, in the east gable end of the library wing, with a larger multi-pane bay window and an integrated glazed door that opens onto a brick paved terrace of the same date that wraps the northeast corner of the house. The architect's drawings (#s 4-6) reflect his achievement of a balanced harmony on each of its four asymmetrical elevations which are laid up in a multi-color brick of reddish-brown hues, in beige mortar. The common-bond brickwork has an elegant tapestry-like, textured surface. This was achieved by the brick mason(s) through a studied, slight displacement of the brick with a certain askewness so that the brick in each course are not flush with each other, nor are the individual courses evenly aligned with those above and below them. The brickwork is complemented by the use of brown paint for the molded wood window and door surrounds, the spare use of cast stone for the main entrance and as lintels atop other doorways and the "Great Hall" window on the rear elevation, the decorative half-timbering with stucco fields that enhance the front ell, the library wing, and gable ends, and the dull red terra cotta tile roof.

Louis H. Asbury utilized an economy of means and elements in his design of Eastover, imparting style, presence, and a certain character through the repetition of features including the consistent use of six- and eight-pane metal casement windows, sometimes with fixed transoms, in varying-sized window openings with simple brick sills. He also crafted a correspondence between features of the same form but different scales, particularly in his use of projecting bays, ells, and wings. Ornament, itself, is spare, and limited to the features of the cast-stone entranceway and foliate carving on the wood verge boards on the east front ell and the library wing. Throughout the house, a hierarchy reflects the use of features and the importance of spaces. This can be seen most easily in the size of window openings, which range from small six-pane casements in bathrooms through a gradual, varied increase in the openings for bedrooms, the dining room, and breakfast room, to the tall multi-pane three-tier window on the rear elevation that illuminates the living room and recalls such parallel features in the Great Hall of English manor houses.

Eastover's south façade (sheet #4) reflects Mr. Asbury's skills as a designer. The tall main block of the house is essentially five bays wide, covered by the principal side-gable roof, and flanked by offset wings of unequal height, whose proportions and mass are balanced by the paired, also unequal gable-front blocks that dominate the façade and frame the center entrance. Its Tudor-arch frame holds paired wood doors with vertical sheathing and square glazed windows protected by openwork metal grills. Period, wall-mounted metal lamps flank the doorway and they, in turn, are flanked by small windows. The fenestration of the gable-front bays features larger centered openings of three different sizes with paired casements that echo each other on different levels. The architectural weight of the half-timbering of the east bay is balanced on the west by openings on the south face of the west wing that are fitted with a metal grill (protecting the service porch) on the first story and the four-part casements of the sleeping porch on the second story.

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The east elevation (sheet #5) of Eastover, with its multiple wall planes, gable-front and side-gable blocks, and the towering form of the chimney serving the library and living room fireplaces, is the most architecturally complex of its plan and of strong visual interest. It has a general three-part composition. The center of the elevation is dominated by the one-and-a-half story gable end of the library wing and the larger enframing gable end of the main block that rises above it and contains an attic-level window. Both blocks are enhanced with half-timbering, and the verge boards on the library wing have foliate carving like that on the façade gable. This composition is flanked on the south by the side elevation of the dominant gable-front façade block, with half timbering on its second story, and on the north by the three-story chimney stack and the blind east side wall of the living room.

The north, rear elevation (sheet #6) of Eastover, which is seldom seen except by the owner, grounds men, and those enjoying hospitality on the original and ca. 1955 terraces that carry in front of most of its wall and around the house's northeast corner, has a bold asymmetry. It is dominated by the diminutive two-story gable-front block centered by an over scaled three-tier, multi-pane window illuminating the living room. This "Great Hall" window's tall, wide opening is fitted with a carved cast-stone lintel. The living room ell occupies the east part of this elevation of Eastover's core block; the design features no corresponding gable-front block for balance. However, a brick flue serving the basement boiler room is positioned near the northwest corner of the main block, in a pendant position to Eastover's main chimney. The remaining width of the north elevation has a general three-part arrangement that is anchored in the east "third" by paired, partially-glazed doors, under a stone lintel and flanked by paired casement windows, that open from the dining room onto the original terrace. A like pair of ten-panel doors under a lintel of the same design, in the west wall of the living room, also opens onto the original terrace. In elevation the pierced brick railing of the flagstone terrace also embraces the center "third" which holds a large multi-pane window illuminating the breakfast room. The railing is enhanced with a cast-stone cap. Four windows on the second story serve the master bedroom and bath/dressing room positioned above the dining and breakfast rooms. The west "third" of this elevation section has a kitchen on the first story and a larger window on the second-story sleeping porch.

Eastover's west elevation (sheet #5), comprising the three-bay-wide gable end of the house's west wing, in the embrace of the taller gable roof of the main block, enjoys a near symmetry of features. The attic-level gables of both are sheathed with half-timbering. The west wing is effectively four stories in height. A concrete stairwell, positioned parallel with the wall, provides access to the basement laundry room under the kitchen. The wing's two-bay first-story elevation has a door in the south "half" opening from a stoop into the service porch, which communicates with the kitchen, and a four-part casement window to its north that illuminates the kitchen. A symmetrical arrangement of three windows on the second story is the main part of the sleeping porch's fenestration. A rectangular two-part gable vent crowns the composition at attic level. This projecting central section of Eastover's west elevation is flanked on the south by single windows on each level of the main block.

Eastover's spacious floor plan (sheets #s 2 and 3) reflects good proportions in its reception and private spaces, a hierarchy of finish subtly diminishing from the entrance hall and receptions rooms, through the private family quarters, to the kitchen and service rooms, down to the closets, storage, and work spaces in the basement, consistent detailing designed by Mr. Asbury, and a remarkable integrity. Its interior plan, the predominantly Colonial Revival-style interior decoration, and its finishes, including the lavatory and bathrooms, their tile work and fittings, as well as the oak flooring and plaster walls and ceilings, remain intact except for certain alterations affected by Mr. Swink and his second wife in about 1955 and those of Mr. Wilson, the current owner, in 1979. Having decided against building a new residence in Salisbury and to remain at Eastover, Mr. and Mrs. Swink affected remodeling in the living room, library, and den on Eastover's first story. The principal change occurred in the living room where the ceiling was lowered and a handsome Colonial Revival-style mantel, sympathetic with the scale and character of the room's original woodwork, replaced the Tudor-style chimneypiece with an exposed, tapering breast. In this work the original ceiling was retained, undisturbed, and it survives in place in the former upper part of the living room that is now used for storage. In the library the existing window opening in the east wall was enlarged and a multi-pane bay window and a glazed door opening onto a terrace were installed. The remodeling of the den is also believed to date to this period. Its plaster walls were

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sheathed with white pine paneling milled to the design Mr. Asbury produced for the library paneling. A small closet on its east side was fitted up as a wet bar, and a door opening was cut in the den's north wall to serve a closet at the west end of the adjoining hall, whose original door and its opening were covered by a floor-to-ceiling mirror. (These minor changes are not reflected on the enclosed, original plans.) During the Swinks's occupation of Eastover, its kitchen was the domain of the cook and servants. In 1979 Mr. Wilson remodeled it, installed new cabinetry and appliances, and fitted it for the use of his wife and himself.

Eastover's paired front doors open directly into the "Crab Orchard" flagstone-floored hall (sheet #2), whose ochre color is complemented by its yellow walls and white woodwork. The stair, fitted with a handsome wrought iron railing, rises in a curved alcove in its west side to the second story. The molded woodwork in the hall appears consistently throughout the first story and includes a molded baseboard, molded door and window surrounds with projecting caps across the lintel, and mostly ten-panel doors featuring five tiers of paired, square recessed panels. The cornice in the hall is coved. A door in the hall's east wall opens into the anteroom to the lavatory; both retain their original grey tile floor and white tile baseboard. A doorway, on axis with the front entrance and fitted with paired ten-panel doors, opens into the dining room. It is finished with a molded chair rail, molded aprons under the windows, and a molded plaster cornice. A third pair of doors, these partially glazed, open on axis onto the terrace, while a conventional door opens into the breakfast room to the west, and paired doors communicate with the living room to the east.

Mr. Asbury added an elegant variety to the interior, first-story plan by elevating the centered east hall leading to the living room, library, and guest room in the east half of the main level and those rooms two steps above the level of the entrance hall, dining room, den, kitchen and other parts of the east half of the house. This simple feature animates and enhances movement between these respective parts of the house. The living room, the largest room in Eastover, is distinguished by the symmetry of all four of its elevations and the elegant pedimented classical doorways that link it with the vaulted east hall, the dining room and the terrace. The openings into the dining room and onto the terrace are fitted with paired ten-panel doors. In the remodeling of the living room, the shallow center projection of the chimney breast on the east wall was fitted with fluted corner pilasters that rise to the room's newly-installed classical cornice. The pilasters frame the three-part Colonial Revival-style mantel and molded frame of applied moldings centered above the firebox. The height of the lowered ceiling was tailored to join the cross piece in the large fixed, multi-pane window in the north elevation.

Eastover's east hall carries to the library at the east end of the house and the guest room in its southeast, front corner. The library is fully paneled with rectangular panels below a molded chair rail and beaded boards of four different widths applied vertically between the rail and the cornice. A fireplace flanked by recessed bookshelves is centered in the library's north wall. The mantel comprises a molded frame around the green-marble-fronted firebox that supports a stepped, molded shelf. The paneling and woodwork is stained a dark, rich color. The guest room, the only bedroom on the first floor of Eastover, has oak flooring, plaster walls and ceiling, well-detailed traditional woodwork, and its original ceiling-mounted light. The adjoining bathroom retains its dull teal and white ceramic tile floor, tile wainscot with inset fittings for accessories, and original fixtures.

The secondary hall, carrying west from the entrance hall and also vaulted, has doorways opening onto a stairway to the basement, positioned under the sweep of the principal stair, into the den, in the southwest corner of Eastover, and the kitchen in the house's northwest corner. The finish and white pine paneling of the den dates to the ca. 1955 remodeling, as noted previously. The kitchen cabinetry, appliances, wall covering, and tile floor reflect the 1979 upfitting by Mr. Wilson and some improvements made to its decoration since that time. The door linking the hall and the kitchen is the easternmost of the original four, aligned on the kitchen's south wall in their original surrounds, that open sequentially into a laundry chute, a store room (pantry), and the service porch. A fifth original, swinging door in the kitchen's east wall opens into the breakfast room. It is aligned with a second swinging door opening from the breakfast room into the dining room. The entire south side of the breakfast room is fitted with the original built-in

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dresser with counter-height cabinets supporting an open serving shelf with double-tier wall-mounted china and glass cabinets above. The tile floor dates to 1979.

The basement level of Eastover (sheet #1), under the west half of the house, is accessed by both the exterior door opening into the laundry room, under the kitchen, and the interior door in the west hall. The interior stairway has two flights linked by a corner landing rather than the curved stair drawn on the 1934 plans. Its railing comprises square newels with square balusters under a rounded handrail. The stair descends to a small rectangular hall-like room which has doors opening into two separate storage rooms, the boiler room, and into the unexcavated area under the east half of the house. These finished areas have painted poured concrete floors, painted brick walls, plaster ceilings, and five-panel or partially glazed service doors in simple surrounds. The original boiler, manufactured by the "National Radiator Corporation," remains in place and in use. Designed for burning coal, it was refitted early on for heating oil by Mr. Swink, and refitted by Mr. Wilson to operate on natural gas.

The coal room, whose brick walls are unpainted and its original function short-lived, holds Eastover's large original metal water tank, now unused, and two smaller ones installed by Mr. Swink that remain in use. The plan of the laundry room varies from its representation on the 1934 plan, largely because Mr. Asbury mistakenly placed the servant's lavatory in the spot where the laundry chute descends into the laundry room. This was corrected during the construction and the lavatory was enclosed in the northeast corner of the laundry room which retains its original two-basin enamel-on-cast-iron laundry sink and modern appliances.

The second-story private quarters of Eastover (sheet #3) occupy a smaller square footage than the first story, owing in large part to the original, essentially two-story height of the living room, and to the configuration of the library wing. The curved stair rises to a hall and the east passage that replicate the plan of the first story; the west passage, leading to the sleeping porch, is positioned to the north and off-axis. A trunk room and stair to the attic open off the hall on the east. The oak floors, plaster walls and ceilings, and molded finish of the second-story rooms are consistent and intact, as is the finish of the three bathrooms, all of which retain their original tile floors, tile wainscoting, and fixtures and fittings. The molded window and door surrounds in the hall are enhanced with a projecting lintel cap. The flat ceilings of the two passages are fitted with arches, above the opening from the hall, which mimic the vaulted ceilings on the first story. The east passage leads to a bedroom in the southeast corner, directly above the first-story guest room, which is *en suite* with a bathroom with green and white ceramic tile work. A door at the end of the east passage opens into a large linen closet with built-in wardrobes for seasonal clothing. On the north side of the hall a door opens onto what was a semi-circular balcony, overlooking the living room, recalling in its form and placement the minstrel's galleries of old English manor houses. Today that door opens onto the storage area above the living room's ca. 1955 ceiling, where the original molded plaster cornice and ceiling survive intact.

The master bedroom and its adjoining dressing room and bathroom are located on the north side of the hall, above the dining and breakfast rooms. Two dressers with shelves, drawers, and hanging racks designed by Mr. Asbury remain in place as do the alcove tub and separate shower stall which are finished with peach/pink and two-tone grey ceramic tile. The west passage has a trio of doors at its west end that open into a "play room" on the south that quickly came to be used as a bedroom, the sleeping porch that occupies the west end of the second story, and a bathroom on the north that is accessible to these sleeping rooms. The bathroom and its arched tub alcove, similar to that of the master bathroom, are finished with black and white ceramic tile.

On the attic level an L-shaped space in the east half of the main block was simply finished during the Swink occupancy and probably was used for household storage. The simple pine baseboard of that period remains visible. In 1979, Mr. Wilson laid carpet over the (pine) flooring, added wallboard to the walls, and celotex to the sloping ceiling. It became a play room for his children. The west half of the attic has a rudimentary finish and is unused.

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Garage/Servant's Quarters

1934-1935

Contributing building

The plans and elevations of this building appear on sheet #7 in the set of ten that Louis H. Asbury prepared on 31 March 1934. It was built to Mr. Asbury's design except that the offset wing containing a store room and the stair hall serving the second story was relocated to the east gable end (right side) of the building rather than being built on the left. Inside, a doorway was added during construction linking the stair hall with the garage chamber and the design of the stair was altered to two runs with a corner landing. The garage stands as completed except for the replacement of the original three-fold hinged doors with overhead garage doors and the 1979 removal of the partition walls on the second story, which originally defined two small bed/sitting rooms, to provide a single, larger guest room. The garage is a rectangular, one-story-with-attic two-block brick masonry building covered with a side-gable roof whose materials and finish repeat those of the house. Its elevations are laid up in common-bond brick in uneven courses, its window and door openings are painted brown, and the roof is covered with red terra cotta tiles. The garage's flush eaves are molded.

The south, front elevation of the garage's main block has three large symmetrical openings for vehicles, fitted with partially glazed, paneled overhead doors below glazed transoms on the first story, and a shed-roof dormer window centered in the roof above. The dormer's paired stucco-faced half-timbered panels flank a double-leaf window of six-pane casements. The south front of the recessed east wing is fitted with a doorway, featuring a molded-edge lintel, a glazed-and-paneled wood door, and the original wood screened door, that opens into a stair hall. The east elevation of the garage has a single small window in the wing, illuminating the stair hall, and a like-sized window in the upper level of the main block that serves the servant's bathroom. The west gable end is blind on the first story and has a single window centered in the upper gable end. A simple one-story shed-roof storage shed abuts this gable end, and is positioned on the north half of the wall, out of view. The north, rear elevation has two small asymmetrical windows providing light into the garage chamber and the storage room in the wing.

The interior of the building has a utilitarian finish of good quality. The large garage chamber has a poured concrete floor, painted brick walls, and a celotex panel ceiling with battens. Separate doors in its east wall open into a simple storage room in the wing's northeast corner and the stair hall. The stair hall has a carpeted floor and stair, wallpapered walls, and a wood stair fitted with square newels, balusters, and a shaped handrail. The underside of the stair's rise, on the north side of the hall, is enclosed as a closet. While the two original servant's rooms have been combined into one space, the original bathroom and its white enamel fittings survive intact. The large guest room has carpet on the floor, wallpaper on its plaster walls and slanted ceiling, molded baseboards, simple surrounds, and an arch above the opening to the stair hall landing.

Well-house

ca. 1935

Contributing building

Rectangular in plan and open on its four elevations, the one-story frame Craftsman-style well-house was built as both a cover for the Eastover well and as an amenity. Its wood fabric is painted brown. Local tradition associates the well with the eighteenth-century Brandon residence that earlier stood on the Eastover grounds. The round well head is mortared brick and fitted with a wood disk cover. It rises from a poured rectangular concrete pad. Square wood posts rise from the corners of the pad to support the gable-front roof that is covered with slate shingles and enhanced with shaped rafter ends. The north and south gable ends are sheathed with spaced vertical boards with applied cross bars. Wide boards carry between the posts on the east and south sides and provide informal seating.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Industry

Period of Significance

1934-1960

Significant Dates

1934

1935

1960

Significant Person

(Complete only if Criterion B is marked above.)

Swink, Hearne

Cultural Affiliation

N/A

Architect/Builder

Asbury, Louis Humbert, Sr. -- architect

Period of Significance (justification)

The period of significance begins in 1934 with the design and onset of construction and continues to 1960. Although Mr. Swink continued to live at Eastover after 1960, the year when Mr. Swink began transfer of ownership of the estate to the Cannon Foundation, the post-1960 use of the house is not of exceptional significance.

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Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Eastover, being both a house and the name of the rural estate in Rowan County on which it stands, occupies an important position in the twentieth-century history of the county, holds local significance in the areas of architecture and industry, and enjoys long associations with the career of a prominent mid-twentieth-century textile manufacturer and executive. Eastover meets National Register Criteria B and C. The Tudor Revival-style brick house was designed by Charlotte architect Louis Humbert Asbury Sr. in 1934 for Hearne Swink, a long-time executive at Cannon Mills, Incorporated, and it remained Mr. Swink's residence from 1935 until 1968/1969 when he retired to Myrtle Beach, South Carolina, where he died.

Hearne Swink (1900-1975) occupies a critical and exceptional position in the history of the Cannon family's textile operations in the North Carolina Piedmont. His father William Joshua Swink (1853-1939) was manager of the Cannon's Patterson Manufacturing Company at China Grove from 1896 until 1926 when he became president, and held that position until 1928 when the China Grove plant was consolidated with eight other Cannon-dominated mills into Cannon Mills, Incorporated. William J. Swink formed close personal and professional bonds with James William Cannon (1852-1921) and a similar, closer-knit relationship existed between the men's sons, Hearne Swink and Charles Albert Cannon (1892-1971), the founding president of Cannon Mills. Mr. Swink's career began in his teenage years in the Patterson Company plant to which he returned as a full-time employee in management after graduation from the University of North Carolina in 1923. In 1932, Hearne Swink was named secretary of Cannon Mills, Incorporated, and in 1935 he also became a vice-president and a director of the company. He held the executive positions until 31 July 1967 and his seat on the board of directors until his death on 6 February 1975. Mr. Swink's influential role in the fortunes of the company were closely associated with his direction of the sheet department which grew in sales from \$2 million to \$50 million annually during his tenure, a product line second only to the company's production of towels.

The acreage between China Grove and Salisbury on which Eastover was built had been heralded in the *Salisbury Evening Post* in 1923 as the site of a \$2 million textile mill and planned village of the Swink Manufacturing Company. The project stalled. Eleven years later, in April 1934, Charles A. Cannon and the elder Mr. Swink and their wives conveyed a tract of 28.86 acres on which Hearne Swink built the house designed for him by Mr. Asbury. The Tudor Revival-style house, which survives remarkably intact to the present and a building for which the plans survive in the Louis H. Asbury Papers at UNC-Charlotte, was one of a small number of distinguished Manorial- or Tudor-Revival-style houses produced by Mr. Asbury in the 1920s and 1930s. In Salisbury and Rowan County it stands as an important example of the style among another small subset of accomplished residences of the interwar period. Having enjoyed a high degree of stewardship by both Mr. Swink and the present owner, since 1979, Eastover is also one of a small number of impressive houses built in a county whose rural landscape was dominated by the farmhouses and fields of its agrarian past.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Historical Background and Hearne Swink's Career as a Textile Executive

Although the architectural significance of Eastover begins in 1934 with its design by Louis Humbert Asbury Sr. and the onset of construction, and its completion and occupation in 1935 by Hearne Swink and his family, the house's association with Mr. Swink's role as a successful and highly influential corporate officer and director of the Cannon Mills

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Company dates to the closing years of the nineteenth century. His long, close personal and business relationship with Charles Albert Cannon (1892-1971), the founding president of Cannon Mills, Incorporated, paralleled and essentially succeeded a like association between their fathers, William Joshua Swink (1853-1939), and James William Cannon (1852-1921), the founder of the Cannon textile dynasty. Spanning two critical generations in the history of the concern, this alliance began in 1896 and continued to Hearne Swink's death in 1975.¹

The genesis of this long-lived relationship between members of the two families lies in the organization of the Patterson Manufacturing Company in 1893. Having placed the Cannon Manufacturing Company in operation in 1887 in Concord, James William Cannon launched Cabarrus Cotton Mills, his second venture in the Cabarrus County seat, in 1893. He simultaneously looked outside Cabarrus County for other opportunities. How he settled on China Grove, a small town in south central Rowan County about four miles north of the Cabarrus/Rowan County border is unclear, but its location on the path of the North Carolina Railroad, which linked Concord with both Charlotte and Greensboro, was no doubt a factor. Patterson Manufacturing Company was organized on 27 April 1893 with capital stock of \$75,000. Stockholders elected a seven-member board of directors. James William Cannon was president of the new company which bore the name of Ibsen Franklin Patterson (1842-1896), its secretary-treasurer, who had been a merchant in China Grove since about 1880. A two-story brick mill was built, equipped, and placed in operation in 1894. In its first year of production a profit of over \$14,000 was earned and the first dividends were paid in May 1895.²

The death of Ibsen Franklin Patterson on 16 February 1896 created a critical vacancy in the operations of the Patterson Manufacturing Company which William Joshua Swink filled. Mr. Swink, the son of John Swink, had been engaged in general mercantile operations in Concord in the 1880s, including the operation of a firm with his brother, Caleb Swink, trading as Swink Brothers. In 1882, William Joshua Swink relocated to Albemarle, the Stanly County seat, where he headed a branch of the family business. His enterprise gained the attention of James William Cannon who hired Mr. Swink and brought him to China Grove to both manage the Patterson Manufacturing Company office and to operate a general store for mill operatives and the community.³ William Joshua Swink would serve as manager of the Patterson Manufacturing Company from 1896, holding the position of secretary-treasurer for most of the period, until 1926, when he was named president of Patterson Manufacturing Company. Two years later the company was one of nine textile mills consolidated as Cannon Mills, Incorporated. William Joshua Swink was one of eleven directors named to the original board of Cannon Mills, Incorporated, in 1928 and he served on the board of directors until his death on 23 August 1939.

In the event the Patterson Manufacturing Company was the nursery in which Hearne Swink learned the processes of textile manufacturing with his father as his mentor. He would also spend the years of his childhood and youth in a house overlooking the Patterson mill complex. In 1896 when William Joshua Swink came to China Grove, he was a forty-two year old bachelor and apparently first occupied rented rooms. On 9 November 1897, he bought a lot on the east side of North Main Street, property that included a dwelling, which he subsequently replaced with an elegant Queen Anne-style frame two-story house.⁴ On 13 January 1898, Mr. Swink married Anna Swift Hearne (1875-1946), the eldest daughter of William Harrison Hearne (1841-1905) of Albemarle, North Carolina, a member of the county's prominent, affluent Hearne family who had served as sheriff of Stanly County from 1874-1879.⁵ The couple's first child, William Joshua Swink Jr. (1899-1925), was born on 20 January 1899. Hearne Swink, the couple's second child, was born in the family residence at 409 North Main Street on 9 November 1900. Two daughters, Frances Caroline (1902-1983) and Sarah Louise (1903-1959), and a third son, Caleb Walker Swink (1905-1984), named for Mr. Swink's brother and business partner, completed the family circle.

Hearne Swink's textile career is said to have begun at the age of fourteen, when he began working on a part-time basis at Patterson Manufacturing Company, while a student in the China Grove public school.⁶ He enrolled at the University of North Carolina and received a Bachelor of Science degree in 1923. Hearne Swink then returned to China Grove and

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became a full-time employee of the family mills and formed a part of the management transition through the 1920s. Changes had occurred while he was a student at Chapel Hill. James William Cannon, the founder of the Cannon textile dynasty, died in 1921 and he was succeeded as president at the Patterson mills by his son, Martin Luther Cannon, then the vice-president of the manufactory. Charles Albert Cannon was named vice-president of Patterson mills. William Joshua Swink, now some sixty-eight years of age, saw his position changed from secretary-treasurer to treasurer with the naming of P. A. Earnhardt as secretary of Patterson Manufacturing Company.

Another event in the history of the Cannon-Swink family textile partnership occurred in the early 1920s and schooled Hearne Swink, as a youthful participant, for his career. Its circumstances would figure directly in the history of Eastover. With the death of James William Cannon on 19 December 1921, Charles Albert Cannon, the youngest of his six sons, became the head of the Cannon family's textile operations. Circumstances suggest that he and William Joshua Swink pursued a plan to dramatically expand their manufacturing operations in the area of China Grove. Whether the concept dated to discussion with the senior Mr. Cannon is unconfirmed, however, the active involvement of Charles Albert Cannon, then in his twenties, with Mr. Swink and the two elder Swink scions, then also in their twenties, suggest the enthusiasm of youth. Beginning in 1923, William J. Swink Sr. acquired acreage about a mile and a half north of the Patterson mills, along both sides of the highway (later US 29) that linked China Grove and Salisbury and carried the name of Main Street when it passed through both towns. Through five purchases he amassed some 334 acres, which was also traversed by the rail line, including the Sumner siding and the former McKenzie place, partially surrounding St. Mary's Episcopal Chapel and the adjoining burying ground.

A long front-page article in the *Salisbury Evening Post* on 2 March 1923, under the headline "\$2,000,000 Mill Project For Rowan," announced the organization of the Swink Manufacturing Company, its acquisition of or options on some 400 acres, and plans to erect a large textile mill, mill village, and other requisite facilities. The new enterprise was described as "a union, a still closer union, of the interests of the two men for a tremendously large development at a most favorable site in this county." An enthusiastic editorial appeared in the *Salisbury Evening Post* on 3 March, and soon the newspaper announced the election of officers for the new company. Mr. Cannon, William J. Swink, and P. A. Earnhardt were elected to the offices of president, vice-president, and secretary, respectively. The three officers and Hearne Swink were elected to a seven-member board of directors.⁷

Circumstances and economic conditions did not favor this project, which would have rivaled the existing mills and village at Kannapolis. It was effectively consigned to history by the year's end; however, the Swink Manufacturing Company existed as a corporation until 1931 when it was dissolved. The acreage was improved, existing housing was repaired and supplemented, and the property leased to laborers and small farmers. On 17 October 1931, the five tracts comprising the 334.65-acre property of the Swink Manufacturing Company were conveyed to Charles A. Cannon and William J. Swink.⁸ Three years later a portion of the holding would be set apart to Hearne Swink as the grounds of his country estate, Eastover.

In January 1926, Hearne Swink and his father were part of a final change in the administration of the Patterson Manufacturing Company, when Martin L. Cannon was replaced as an officer and board member. William J. Swink was named president, Charles A. Cannon remained as vice-president, P. A. Earnhardt was named treasurer, and Hearne Swink was elected secretary of Patterson Manufacturing Company. Hearne Swink was also named to the company's board of directors. These four men held these positions in June 1928 when Patterson Manufacturing Company was consolidated into Cannon Mills, Incorporated, with Charles A. Cannon as president.⁹ The consolidation of companies in which members of the Cannon family held principal or majority interests produced a modern manufacturing company that was then a leader in the production of domestic textiles in the United States and one which would increase its product lines and its reputation through the middle of the twentieth century. Hearne Swink was a critical figure in this enterprise.

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The 1920s were also important years in Hearne Swink's personal life. Heightened expectations were placed on his shoulders in May 1925 with the death of his older brother William Joshua Swink Jr. In about 1927, Hearne Swink married Eleanor Elizabeth Landon (ca. 1904-19__), a daughter of Charles M. and Elizabeth Landon of Marion, Ohio.¹⁰ The couple's first child and only son, Hearne Swink Jr., was born in November 1928. The family grew with the birth of a daughter, Eleanor Swink, in January 1932 and a second daughter Sabra Landen Swink (1934-1991) on 24 May 1934.

The expected birth of the couple's third (and last) child in 1934, coupled with Mr. Swink's rise in the Cannon company, appears to have encouraged him in the construction of a family residence that would be named Eastover. Until then the family had resided in China Grove. On 18 April 1934, Charles A. Cannon and William J. Swink and their wives conveyed a 28.86-acre parcel of the former Swink Manufacturing Company lands, appearing from the description to lie on the west side of US 29, to Hearne and Eleanor Landon Swink. That acreage would become the site of the new family residence and its grounds and comprises the core acreage surviving with the house to the present.¹¹

The Tudor Revival-style house, which the Swinks named Eastover, and its freestanding garage had apparently already been designed by Louis Humbert Asbury Sr. (1877-1975). The drawings for the house, commission #808, comprise ten numbered sheets, dated 31 March 1934.¹² The elegant, but sparsely-detailed brick house was built by an as yet unidentified builder to the plans except in one significant regard. The roof was not covered with slate shingles as Mr. Asbury proposed but red tile. Believed to have been completed and occupied by the Swink family in 1935, Eastover stands today intact and unchanged except for alterations in the living room, library, and den of about 1955, designed by Otto Zenke of Greensboro for Mr. Swink and his second wife, and an upgrading of the kitchen and minor changes in the attic by the present owner in 1979.

In his manuscript history of Cannon Mills, John William Harden focused attention on the presidents of the company and a small roster of vice-presidents, including Hearne Swink, who were the critical figures in the management of the Cannon companies from 1887 to 1977. These men were responsible for the extraordinary growth of the company, particularly after the consolidation in 1928, and the development of production techniques and modern marketing, with major investments in the production of the new coordinated lines for bedroom and bathroom, packaging, and advertising. Towel production, launched at the turn of the twentieth century, was joined in 1928-1929 with the manufacture of sheets, and these two lines were the mainstays of production and profit, in an array of textiles that included complementing bedspreads, draperies, blankets, and other decorative domestic fabrics, as well as women's hosiery. At the time of Mr. Cannon's death in 1971, sales exceeded \$305 million annually. "His company dominated over 50 percent of the nation's towel business and over 20 percent of the sheet business."¹³ During most of this period of growth, from 1887 to 1961, members of the Cannon family presided over the textile operations. James William Cannon was president of the group of Cannon mills from 1887 until his death in 1921 when he was succeeded by Charles Albert Cannon, who saw the companies through consolidation as Cannon Mills, Incorporated, in 1928, served as president until 1961 and as chairman of the board until his death.

John William Harden places Hearne Swink among a sextet of men, most of whom held the title of vice-president, who were pivotal figures in the operations of the American textile giant. Mr. Swink was one of a smaller subset of four men who comprised the original or early lieutenants in the corporate offices. Alfred Luther Brown (1876-1955), a life-long bachelor, began work as a laborer in the Cannon Manufacturing Company in 1898, rose through the ranks of administration at Kannapolis, and was made a vice-president in 1921.¹⁴ In 1928, he was one of the eleven founding directors of Cannon Mills, Incorporated. Arthur William Fisher (1890-1967), also a native of Cabarrus County, joined the Cannon operations in 1923 as manager of Cannon's cotton department and held that position for over forty years. He was made a vice-president of the consolidated Cannon Mills in 1928 and he, too, was a founding director.¹⁵ Fred L. Wilson, who graduated from the textile school of North Carolina State University in 1931, rose through the ranks at several plants and specialized in manufacturing. He was made a vice-president in the 1940s or early 1950s and

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exercised responsibility for all manufacturing activities from 1955 until his retirement as senior vice president and director of manufacturing in 1975.¹⁶

When John W. Harden came to Cannon Mills as a public relations officer in 1971, he had the opportunity to interview both Mr. Wilson and Hearne Swink who were then company directors, however, he had known Hearne Swink for over thirty years, an acquaintance dating from his employment as news editor of the *Salisbury Evening Post* from 1937 to 1944. He appreciated Mr. Swink's accomplishments as a manufacturer and as a citizen in his community.

Hearne Swink, remembered as typical of the storied Southern gentleman, inherited an interest in textiles from his father, an early associate of J. W. Cannon, and made varied and substantial contributions to Cannon during 44 years with the company.

Swink progressed through the yarn and greige goods areas of Cannon to finally settle in sheets where he made a contribution of marked vigor, talent and productivity. During his period of responsibility for the sheet department that phase of Cannon business moved from \$2 million a year to \$50 million a year.¹⁷

Mr. Swink's status in the executive offices of Cannon Mills between consolidation in 1928 and 1932, when he was elected secretary of the company, remain to be confirmed, but it evolved with his movement from the China Grove offices of the Patterson Manufacturing Company, which became Cannon Plant No. 8, to the company's corporate offices in Kannapolis. He served as secretary of Cannon Mills, Incorporated, until his retirement on 31 July 1967 and was simultaneously a vice-president of the company from 1935 until 1967. He was made a director of Cannon Mills in 1935 and held that post until his death on 6 February 1975.

At the consolidation in 1928, Patterson Manufacturing Company was one of three Cannon-associated plants that produced sheets or sheetings. Hearne Swink's association with this bedroom line dated from its beginning and he excelled in its development with innovations in design, colorations, packaging and promotion through the years of responsibility. In 1928, Cannon marketed its first sheets, with three grades and six colors in addition to white.¹⁸ Production was expanded with an addition to the sheet finishing plant in 1931 in Kannapolis. Two important innovations date to the mid-1930s and both bore Mr. Swink's imprint. In 1934, the company began wrapping its sheets in cellophane, a merchandising concept that prevented soiling while sheets were on store shelves or displays.¹⁹ The second came in 1935 when Hearne Swink and Paul White Douglass of Ridgewood, New Jersey, applied for a patent for "a new form of reinforced hemstitching, as well as to the method of producing same." The patent, #2,045,885, was granted on 30 June 1936 by the United States Patent Office and assigned to the Cannon Mills Company. The new method, illustrated in the application, produced a visually better appearance and a longer lasting stitching on sheets, pillowcases, and similar textiles.

"CambriLawn," a luxury sheet line, was introduced in 1937, and in 1938, when a cardboard wrap was added to the cellophane sheet packaging, company expenditures for sheet advertising equaled that for towels.²⁰ Gift sets of sheets and pillowcases were introduced in 1939, when a new line of percale sheets in five pastel shades was introduced.²¹ Percale sheeting would soon make heavy inroads in the company's muslin sheeting. During World War II, Cannon Mills satisfied important contracts for both sheets and towels from the United States government. In 1948, the pent-up demand for domestic goods was met with what Mr. Harden describes as the "biggest campaign in sheet history. Percale became 'Combspun' with 186 threads to the square inch in new water color shades of sunrise peach, shell pink, aquamarine, moonlight yellow, cloud grey and lagoon green. 'Combspun' was advertised as 'Softer, smoother, longer-wearing, and yet cost no more.' "²²

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Further innovations in the Cannon Mills company's bedding line came in the 1950s, under Hearne Swink's continued supervision. In 1952, "Rose Spray," the company's first printed sheet was produced, however, it apparently was not until 1955 that an advertising campaign for the appealing sheets was launched. That same year, Cannon introduced a major new direction in bedding, sheets with "Ezy-matic" corners. Cannon was the first company to produce fitted bottom sheets.²³

During the 1960s, Hearne Swink's final decade as a corporate officer of Cannon Mills, Incorporated, and the vice-president in charge of bed linens, two important developments marked his pre-retirement years. Well-developed advertising and merchandizing programs had contributed to the large, broad demand for Cannon bedroom lines, whose appeal was broadened with the addition of coordinated bedspreads and bath linens. In 1964, Cannon Mills announced its plans to expand Plant 10 in Cabarrus County, effectively doubling its capacity with a new weaving room holding 700 Draper shuttleless looms--described by John W. Harden as "one of the largest such installations in the world"--to produce muslin and percale sheeting and greige goods.²⁴

The second project, also announced in 1964, was the construction of a vast new highly-automated textile plant to employ 550 people. It was the coda to Hearne Swink's near-half-century career with the Cannon textile empire, begun as a teenage employee in the weaving rooms of Patterson Manufacturing Company. In effect it was a capstone to his career, to the Swink family's long association with the Cannon textile interests, and to the dream of a new textile mill announced on the front page of the *Salisbury Evening Post* on 2 March 1923. The new plant was to be built on a part of the acreage assembled in 1923 for the Swink Manufacturing Company and the proposed town of Swink, North Carolina. The new facility was destined to be named the Swink Plant in memory of William Joshua Swink. Construction began in 1965, on acreage immediately north of Eastover, and continued into 1966 when the plant began operation on a limited basis. The Swink Plant was operating at seventy percent capacity in 1967 and at full capacity in 1968.²⁵ In 1966, with Mr. Swink's planned retirement imminent, the company's towel and sheet operations were placed under the direction of Joseph Ridenhour, who had long worked with Mr. Swink. On 31 July 1967, Hearne Swink retired as a corporate officer of Cannon Mills, Incorporated. He remained a director of the company until his death in 1975.

Family life at Eastover did not follow the same path of continuity and accomplishment. A growing estrangement between Mr. Swink and his wife advanced to divorce in about 1949. As part of the settlement, and to preserve Mr. Swink's ownership of Eastover, the two conveyed Eastover and its land on 13 September 1949 to Caleb Swink, Mr. Swink's younger brother.²⁶ Two weeks later, on 28 September, Caleb Swink and his wife conveyed the Eastover estate to Hearne Swink.²⁷

Mr. Swink resided alone at Eastover for about four years, until spring 1952, when he remarried, and a second Mrs. Swink and the children of her first marriage joined him there. On 26 April 1952, Hearne Swink and Marian (Cheney) Elliott were married at Brick Presbyterian Church on Park Avenue in New York City. Mrs. Swink (1909-1968) was christened Marian Lowes Dickinson when born in San Francisco, the daughter of Ernest William Dickinson and Hilda (Barker) Dickinson and the granddaughter of Sir Arthur Lowes Dickinson (1859-1935) of London and New York, the celebrated pioneer in accounting. After her graduation from the University of Washington and her parents' divorce she relocated to the East and adopted Cheney, the surname of her mother's second husband, as her own. In 193__, she was married to Barnwell Elliott (ca. 1898-1948) and became the mother of Barbara Chetwood Elliott (b. 1936) and Stephen Barnwell Elliott (b. 1941). In 1944, Mr. Elliott had devised a process for printing same day racing programs for New York's Saratoga, Belmont, and Aqueduct raceways. As his widow, Marion Elliott inherited the printing company. When Marion Swink came to Eastover with her two children, she also continued as president and proprietor of Official Programs, Inc., which was based in New York.²⁸

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Having lived in Rye, New York, during her earlier married life, the isolated essentially rural situation of the Eastover estate prompted Mrs. Swink and her husband to consider building a new residence in Salisbury. In February and May 1953, Hearne and Marian C. Swink purchased sizable adjoining lots in the area of today's Dogwood and North roads in a residential park being developed by Pilot Insurance and Realty Company overlooking and alongside the golf course of the Salisbury Country Club.²⁹ For now unknown reasons the couple abandoned the idea of building anew, and in 1955, they began selling the acreage divided into conventional but still ample lots to others.³⁰ Coincident with the decision not to build in Salisbury, the Swinks undertook at least three changes to the interior decoration of Eastover. The "Great Hall" character of the living room, with its near two-story height and projecting chimneypiece with a breast that tapered in its rise, was remodeled by lowering the ceiling to a more conventional, but still tall height, and the installation of an elegant Colonial Revival-style mantel. In the library a large multi-pane bay window was installed in the room's east side. It overlooked a contemporary expansion of the brick terrace encircling the northeast corner of the house that was used for business and private entertaining. The third change, also made on the first story, was the installation of molded white pine paneling, together with the addition of a wet bar in a former closet, in Mr. Swink's den in the west end of Eastover. Otto Zenke (1904-1984), the nationally-acclaimed Greensboro interior decorator, consulted on the changes in the living room and library and probably designed the new features.³¹

The Swink's separation from Eastover occurred in two distinct periods in the 1960s. First in December 1960, they conveyed an undivided one-fourth interest in the Eastover estate to the Cannon Foundation, Incorporated, a company-related concern; three successive deeds in 1961, 1962, and 1963 conveyed the remaining one-fourth interests and ownership of Eastover to the Cannon Foundation.³² Mr. Swink had been elected a member of the foundation in 1944 and in 1945 he became a director; he served on its board until his death. Hearne Swink's decision to retire as secretary and vice-president of Cannon Mills, Incorporated, on 31 July 1967, and the sale of Mrs. Swink's company, Official Programs, Incorporated, were accompanied by the couple's decision to build a retirement residence in Myrtle Beach, South Carolina. They acquired acreage that became 4504 North Ocean Boulevard in Myrtle Beach, and in 1967, the Swinks set about building a substantial two-story house on the property. But fate decreed a different course. Marian Cheney Swink was diagnosed with cancer and she died on 10 March 1968 in Salisbury. She was buried from St. Luke's Church and her ashes were interred in a family plot in Salisbury's City Memorial Park.³³

Hearne Swink removed to the newly-completed house in Myrtle Beach and lived there until his own death seven years later. He remembered Mrs. Swink in 1968 with the first of two gifts to Catawba College and donated funds to outfit the women's activities room in the Abernethy Physical Education Center. In 1972, he donated \$50,000 to the college for the establishment of a scholarship fund and for the establishment of the Swink Prize for Outstanding Classroom Teaching. The first teaching award was granted in 1973 and has been awarded annually to the present. Meanwhile on 26 September 1970, Catawba College awarded Mr. Swink an honorary doctor of business administration degree.³⁴ In failing health Hearne Swink died not unexpectedly in Myrtle Beach on Thursday, 6 February 1975. His obituary appeared that same day in the *Salisbury Evening Post* under the headline "Hearne Swink, Long-Time Cannon Officer, Dead at 74." A shorter account appeared on 7 February 1975 in the *New York Times*. A funeral service was held that day at Trinity Episcopal Church, Myrtle Beach, a memorial service was held at St. Luke's Church, Salisbury, on 9 February, and his ashes were interred that afternoon in City Memorial Park.³⁵

Eastover was a company-owned residence for its executives from Mr. Swink's departure in 1968/1969 into the summer 1977. For much of this period the house was occupied by William Speight Murdoch (19__-2009) and his family. On 25 August 1977, the Cannon Foundation donated Eastover and its residual, present-day grounds to Catawba College.³⁶ Five months later, on 17 January 1978, the college trustees sold Eastover to John A. and Claudia P. Talbert for \$115,000.³⁷ With the Talbert marriage moving into dissolution the couple sold Eastover for \$151,500 to Wilson Construction Company.³⁸ This purchase was orchestrated by Joseph Ray Wilson Jr. (b. 1933), the president of the company, who intended to make Eastover his residence. He had visited the estate as a boy and young man in the company of his

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father, Mr. Wilson Sr., the founder of the construction company, who was a friend of Mr. Swink. While Eastover was in company ownership certain upgrades were made in its mechanical systems and the kitchen, formerly staffed by a cook/servant, was remodeled for owner use. On 29 January 1980, when the work was completed, the property was conveyed to Joseph Ray Wilson Jr., the present owner.³⁹

Architectural Significance

The significance of Eastover in the twentieth-century architectural history of Rowan County reflects its importance as a well-detailed, remarkably intact and well-preserved example of the interwar-period Tudor Revival style and its survival as one of the relatively few important houses erected in the county in the 1930s. Eastover was built as a country house in 1934-1935 to plans produced by the prominent, prolific Charlotte architect Louis Humbert Asbury Sr. (1877-1975), as the residence of Hearne Swink and his family.⁴⁰ Like the contemporary Griffith-Sowers House (NR, 2009), located west of Salisbury, Eastover is a sophisticated house, architect-designed, and built in rural Rowan County, where it stands on a substantial acreage insulated from the more conventional dwellings of its neighborhood. But unlike the Griffith-Sowers House, an ambitious residence which was completed over the course of three decades by its second owner, Lewis Sowers, Eastover, together with its contemporary garage/servants' quarters, well-house, and entrance gate, was completed and occupied in 1935. The integrity of Eastover, as a residence and estate of its period, was guaranteed in the first instance by Mr. Swink who remained in residence until 1968/1969 and, since 1979, by Joseph Ray Wilson Jr. who has demonstrated a learned, caring stewardship of the house and its grounds.

The Tudor Revival Style, incorporating elements of the English Tudor and Jacobean styles and related, mostly English architectural features often appearing in manor houses, had a brief but impressive heyday in North Carolina. Houses of asymmetrical plans and elevations, largely of brick masonry with decorative brickwork and stone enhancements, decorative half-timbering, varied window openings, carved bargeboards, and multiple rooflines usually covered with slate or tiles, and punctuated by imposing chimneys with multi-flue stacks or grouped chimney pots, appealed to a small class of house builders who eschewed Georgian Revival-style symmetry for picturesque houses recalling English manor houses enhanced by successive generations of family owners. Flourishing in the 1920s and 1930s, the Tudor Revival and Manorial styles were displayed in the design of imposing houses built as the seats of large estates, such as Morrocroft in Mecklenburg County and Chinqua-Penn in Rockingham County, and in a larger group of substantial, prepossessing houses built in residential suburbs such as Myers Park in Charlotte and Emerywood in High Point. The style's influence and its decorative features also appeared in modest form in the 1930s on a series of small, mostly brick houses, known as period cottages to which half-timbered gables, dominant chimney forms, and decorative brickwork lent an engaging architectural character.

Few houses of the period or the style match the elegant, Manorial-style picturesqueness of Morrocroft, which was completed in about 1927 to the designs of New York architect Harrie T. Lindeberg (1891-1959), who specialized in country house design. Its handsome detailing owes as well to its builders, Cameron Morrison, a former North Carolina governor (1921-1925), and his wife, whose wealth supported the couple's life and their large suburban estate. Affluence of a certain degree was, in fact, an attribute of those who sought manorial dwellings in the 1920s and 1930s, including Thomas Jefferson Penn and his wife for whom the idiosyncratic Chinqua-Penn was designed by the little-known New York architect Harry C. Ingles and completed in about 1925.

Eastover, built on a tract of about twenty-nine acres in the rural Rowan County countryside, represents a link between Morrocroft and Chinqua-Penn, which were both erected as the seats of sizable acreages, and the somewhat smaller Tudor Revival- or Manorial-style houses erected in the same few years on prominent lots but smaller grounds in residential parks, particularly Myers Park. In its size and finish it shares an architectural kinship with those like houses, many of which were also designed by its architect Louis Humbert Asbury Sr., and others designed by his contemporaries

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William H. Peeps, Franklin Gordon, and Martin Boyer. Hearne Swink would have known the richly embellished house on Queens Road that Franklin Gordon designed for landscape architect Earle Sumner Draper (1893-1994), because of Mr. Draper's work for Piedmont textile concerns and his father's engagement of Mr. Draper in the 1920s on the survey of the grounds of the Swink family's summer house in Blowing Rock. He was likely familiar with the work of William H. Peeps who designed houses for Myers Park clients and a grand "Jacobethan" Revival-style house in Concord in the mid-1920s for Eugene T. Cannon, a brother of Charles A. Cannon.

However, the connections between Louis Humbert Asbury Sr. and Hearne Swink and the genesis of Eastover were forged in the extended patronage of Mr. Asbury by members of the Cannon family and others in Concord and the Piedmont's textile centers from the late 1900s through the 1930s, including that of William Joshua Swink. While a complete account of this widespread and influential practice is yet to be produced, Louis H. Asbury Sr. was at work for clients in Cabarrus County within a year of establishing his practice in Charlotte in 1908.⁴¹ A native of Charlotte, a graduate of Trinity College (1900), a graduate of the Massachusetts Institute of Technology (1903), having worked in the firms of Rossiter and Wright (New York) and Cram, Goodhue and Ferguson (Boston), and being the first architect in North Carolina to join the American Institute of Architects, Mr. Asbury brought a good education and important experience to his first professional work here. His Colonial Revival-style buildings at the Stonewall Jackson Training School were followed by other work for the school, a series of residential commissions including a house for J. Archibald Cannon, a remodeling for the heirs of David Franklin Cannon, and others in the favored style, and the J. W. Cannon High School of 1924. Important commissions, mainly for houses and institutional buildings, came into his office from Salisbury, Albemarle, Mount Holly, Gastonia, Kings Mountain, and Rutherfordton clients, among others in the counties in which those cities were located. Much of this work was in the Colonial and Classical Revival styles.

The smaller corpus of Louis H. Asbury's Tudor Revival-style buildings with a manorial character are less well known, in part perhaps, because he has not been recognized, as yet, as their designer. The Frederick William Bradshaw House (2200 Selwyn Road) of 1928-1929 in Charlotte is arguably both his most accomplished design in the genre and one of the finest, richly-detailed houses of its time in the city. In 1930, Louis H. Asbury designed a similar brick manor house for Mrs. E. Rhyne Cannon (1107 Queens Road) that also incorporates brick and stucco half-timbering, diagonally set chimney flues, and appealing stone masonry. Whether Hearne Swink knew one or both of those houses is now unknown but likely. Both epitomize the lush, flush days of the 1920s.⁴²

When Mr. Swink set about building Eastover in the Depression-darkened days of 1934 he was sensitive to the economic conditions of the textile industry and its workers, having cooperated with other executives in assuring stability in the Cannon mills, and less inclined to the architectural display of wealth in straitened times. His choice of Louis H. Asbury as the architect of his new house was both a personal and professional decision. In 1922, William J. Swink had engaged Mr. Asbury for Colonial Revival-style alterations to the family's residence in China Grove that included a large new living room. Three years later, in 1925, Mr. Asbury designed the family's summer cottage in Blowing Rock.⁴³ In 1934, Hearne Swink was also familiar with Mr. Asbury's earlier work in Rowan County, including the residence of Dr. Frederick Brunnell Spencer (528 South Fulton Street, Salisbury) of 1923 and a new high school in Landis, immediately south of China Grove, of 1930.⁴⁴

When completed in 1935, some six miles south of Salisbury, Eastover joined three slightly earlier houses in the Rowan County seat that reflected an enthusiasm for English half-timbering and a manorial impulse. The James M. Davis House (318 North Fulton Street) of ca. 1924-1926 is an essentially symmetrical two-story-with-attic house with half-timbered stucco elevations above the brick first story. Pritchard Carlton erected, ca. 1928-1934, a larger two-story-with-attic brick house (118 North Fulton Street) two blocks south of the Davis residence whose first-story entrance and French doors are set in a series of cast-stone Tudor-arch doorways while the attic level and dormer windows are finished with stucco and half-timbering. The Davis and Carlton house reflect a certain conventionality, however, the picturesque

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brick house built ca. 1930-40 by Hilbert Calvin Trexler (1894-1971), at 211 Confederate Avenue, is an appealing cottage-like house with a contemporary freestanding garage. Its asymmetrical plan and elevations are enlivened with multiple gables, offsets, brick and stucco half-timbering, stone enhancements, and clustered flues in a bold chimney. As a country house erected in the depths of the Great Depression, Eastover has a spare, almost lean character, reflecting its time, and incorporating the half-timbering, Tudor-arch doorway, varied fenestration and a tall "Great Hall" window, carved bargeboards, multiple gables, and asymmetry of the Tudor Revival style in the design of a classic country house.

Within a few years Eastover and the Davis, Carlton, and Trexler houses were joined by two additional houses in Salisbury of remarkable similarity. John Van Hanford turned to William H. Peeps for his new house (712 South Fulton Street), completed in 1937, which boasts the hallmarks of the style.⁴⁵ Mr. Hanford was a commercial florist. Herman P. Hardiman, a furniture dealer, erected a like two-story house (223 Confederate Avenue), about this time, with decorative half-timbering, wall dormers, a stone entrance porch, and a façade chimney with crazy-quilt brickwork trimmed in stone. Both houses, while later in date than Eastover by a few years, have more of a 1920s character than that of houses built on the cusp of World War II.

At the time of its construction, Eastover was an exceptional house in rural Rowan County, standing with the Griffith-Sowers House to the west of Salisbury, apart in a countryside that was agricultural in its economy and appearance. The lives anticipated for these houses, realized in the case of Eastover, was distinct from that experienced in the nineteenth- and early twentieth-century farmhouses that anchored farm acreages large and small. It also stood apart chronologically, from the bungalows built in the 1910s and 1920s, as the last identifiable group of farm seats until the construction of brick veneer Ranch houses in the early 1950s. In the larger Rowan County context, including Salisbury, it was also one of a small group of notable houses known to have been erected in the 1930s, including those noted heretofore. It shares this distinction with another house designed by Mr. Asbury that is its junior by only a few months. A commission (#809) from Mrs. James P. (Daisy Ruth Belk) Mattox (1897-1953) followed immediately on that from Mr. Swink, and the drawings for the picture-book Colonial Revival-style house (231 Confederate Avenue) are dated 25 August 1934. While Eastover and the Mattox house were not the last built in the 1930s, they represent two important house types of the period that derived from the genius of a single hand, Mr. Asbury's, that was left stilled during restrictions on building during World War II. After the war, when domestic building resumed, it followed other patterns.

Endnotes

1. The principal narrative source on the history of the Cannon Mills Company is "Cannon: The Story of Cannon Mills Company -- 90 Years of Textile Leadership and Innovation, 1887-1977" an account written by John William Harden (1903-1985) comprising ten chapters and an appendix. A double-spaced copy of the unpublished manuscript survives among the Don S. Holt Papers in Special Collections, J. Murrey Atkins Library, University of North Carolina at Charlotte, Charlotte, North Carolina. Mr. Harden joined the Cannon Mills Company in 1971 as its first director of public relations, being hired for the position by Donnell Shaw Holt (1908-1982), who succeeded Charles A. Cannon as president and chief executive officer of the company in 1962 and, following the death of Mr. Cannon in 1971, succeeded him as chairman of the board of directors of Cannon Mills Company. In 1971-1972, Mr. Harden became a special assistant to Mr. Holt, whose tenure as president of Cannon Mills ended in 1973. He was succeeded by Harold Preston Hornaday, who had joined the company in 1949 and steadily rose through its ranks to become president. The Harden manuscript, which dates to ca. 1975 (with possible later editorial changes), is paginated per chapter. It is hereinafter cited as "Harden," with chapter and pages noted. Mr. Harden had a distinguished career as a newspaperman, publicist, and author. An account of his life and career appears in the *Dictionary of North Carolina Biography*. He is remembered today chiefly as the author of *The Devil's Tramping Ground and Other North Carolina Mysteries* (1949) and *Tar Heel Ghosts* (1954),

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both published by the University of North Carolina Press. See also *A Century of Progress: Cannon Mills Company, 1887-1987* by Edward L. Rankin Jr., a twenty-four page centennial, promotional paper booklet. Mr. Rankin had succeeded Mr. Harden as director of public relations in 1972, when he joined the firm. In 1986, the bed and bath operations of Cannon Mills were sold to Fieldcrest Mills, Inc., and a new company, Fieldcrest-Cannon, Inc., was formed. In 1987 and 1989, certain surviving company records were donated by Fieldcrest-Cannon, Inc., to Duke University Library. This collection, housed in the Special Collections Department of William R. Perkins Library, is catalogued as "The Records of Cannon Mills." While comprising some 63,000 items, this collection is clearly only a small fractional part of the company's business records and provides limited insight into the company's operations.

2. Harden, "Patterson Manufacturing Company," a twelve-page appendix. The first board of directors comprised Mr. Cannon, Mr. Patterson, David Franklin Cannon (1844-1904), who was Mr. Cannon's older brother, Daniel Branson Coltrane, whose daughter Ruth would marry Charles A. Cannon in 1912, John C. Corriher, a China Grove merchant, L. D. Duval, and Reuben J. Holmes, a Salisbury merchant and banker.
3. A two-story brick store building was erected on the Patterson mill lot on the east side of North Main Street in China Grove. The store and the mill building survive to the present; see Hood, 236-37. The mill company ceased direct operation of the store in about 1905 and thereafter leased the sales space to others who operated grocery or mercantile stores on the premises.
4. See Hood, 238. The initial purchase of this property and improvements to it through time to 1929 were recorded in a journal in box 237 of The Records of Cannon Mills.
5. Anna Swift Hearne was a granddaughter of Ebenezer Hearne (1805-1877) and a great-granddaughter of Nehemiah Hearne (1780-1826), whose farm included the lands on which the town of Albemarle was established as the county seat of Stanly County. Stanly County was formed in 1841 from Montgomery County. Nancy Almond Hearne (1785-1847), Nehemiah Hearne's widow, donated a fifty-acre tract on which a grid pattern of streets and lots was laid out. Ebenezer Hearne (1805-1877), the couple's second-born son, served from 1841 to 1844 as the first sheriff of Stanly County.
6. Harden, "Management," 19.
7. The records of Cannon Mills include the ledger, cashbook and journal of the Swink Manufacturing Company covering the period from 1923 into 1935. Original clippings from the *Salisbury Evening Post* and other documents also survive in the holding including a copy of Mr. Swink's letter of 10 March 1923 requesting state officials undertake "straightening the National highway at Swink, N.C. about six miles south of Salisbury."
8. Rowan Deeds, 216/317-18. Portions of the acreage would remain in the undivided ownership of members of the Cannon and Swink families into the 1960s.
9. Harden, "Patterson Manufacturing Company, 11-12.
10. At present little is known by this author of Eleanor Landon's family except for her appearance in the household of her father, Charles M. Landon (ca. 1876-19__), with her mother, Elizabeth (ca. 1883-19__), in the Marion County, Ohio, censuses of 1910 and 1920. Mr. Landon was a dry goods merchant. Eleanor Landon Swink was named for her maternal grandmother Eleanor (unreadable), who was residing with the Landons in 1910 but does not appear in their household in 1920. There is a possibility that the family relocated to Florida, however, this has not been explored.
11. Rowan Deeds, 207/143. Mr. Swink enlarged his Eastover holding, nearly doubling it in size with purchases in 1941 and 1944. On 19 September 1941 his mother, his siblings, and their spouses conveyed a tract of 26.9 acres to Mr. Swink (Rowan Deeds, 263/184). This tract is believed to be the acreage adjoining the original property on the south and southwest, which was developed as Midway Pines after about 1963. On 16 August 1944, Mr. and Mrs. Cannon, Mrs. William J. Swink, and other Swink siblings conveyed a small 1.9-acre parcel of the former McKenzie homeplace to Mr. Swink (Rowan Deeds, 279/220). This tract adjoined the original holding on the north. These three adjoining parcels, comprising 57.66 acres remained intact up to June 1963 when

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Hearne Swink and his second wife executed the fourth of four deeds in successive years by which they conveyed their Eastover estate to The Cannon Foundation, Inc.

12. The original drawings for Eastover, labeled "Residence for Mr. Hearne Swink," survive in the Louis H. Asbury Papers in the Special Collections unit of the J. Murrey Atkins Library, University of North Carolina at Charlotte, Charlotte, North Carolina. The set of drawings include those for a contemporary one-and-a-half-story garage of the same materials and construction providing garaging for three vehicles on the ground story and accommodations for two servants on the second level. The garage was built to plan except that the recessed ell containing the stair hall for the servants' quarters was relocated to the east gable end of the building, from the west side as it appears on the plans. Mr. Asbury's drawings for "Entrance Gates" and a "Pump Cover" appear on a separate, smaller, undated sheet. The design for the Main Street entrance was generally followed, but modified. Mr. Asbury's design for the well shelter was not built. Instead, a rectangular well-house of complementary design, and possibly by Mr. Asbury, or another hand, was erected.
13. *Dictionary of North Carolina Biography*, s.v. Charles Albert Cannon.
14. Harden, "Management," 13-15. Mr. Harden writes that Mr. Brown became superintendent of all operations at Kannapolis in 1914 and that "Charles Cannon always referred to Brown as 'the boss,' recalling that Brown was in charge of things at Kannapolis before he, Mr. Cannon, went there to work." In 1971, a new high school in Kannapolis was named in his honor.
15. Harden, "Management," 15-17.
16. Harden, "Management," 17-18. Mr. Wilson served on the company board of directors for seventeen years, retiring in 1976.
17. Harden, "Management," 18.
18. Harden, "Timeline," 2. The company's premiere graded sheet, "Lavender Lawn," was initially packaged with Yardley's "Old English" products.
19. Harden, "Timeline," 4.
20. Harden, "Timeline," 6-7.
21. Harden, "Timeline," 8.
22. Harden, "Timeline," 12.
23. Harden, "Timeline," 14.
24. Harden, "Timeline," 17.
25. Harden "Timeline," 17-20.
26. Rowan Deeds, 345/169-70.
27. Rowan Deeds, 345/171-72.
28. Whether Marian Lowes Dickinson was formally adopted by Mr. Cheney or simply adopted the surname after her mother's marriage is unconfirmed. She owned and operated Official Programs, Inc., into the mid-1960s, and commuted to New York for a week or so each month to oversee its operations. This author is grateful to Barbara Chetwood Elliott Eddins of Atlanta, Georgia, and Highlands, North Carolina, for her assistance in a telephone interview of 8 October 2009 and for a letter and enclosures of 27 October 2009, including an article, "Who Prints Saratoga's Race Track Programs? A Woman, Of Course!" published in an unidentified (probably Saratoga) newspaper in August 1963.
29. Rowan Deeds, 363/552-55 and 367/611-13.
30. The Swinks sold three lots in 1955, another in 1956, and three in 1958. See Grantor Indexes in the Register of Deeds office. Two of the conveyances in 1958 were made to Swink's sister Frances Swink Hardin, who built a house at 2 Dogwood Road that was her residence until her death in 1983.
31. Barbara Elliott Eddins to this author, 27 October 2009.
32. Rowan Deeds, 447/163-64, 454/591-92, 460/159-60, 476/85-86.
33. *Salisbury Evening Post*, 11 March 1968, "Mrs. Hearne Swink, Wife of Cannon Official, Dies."

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34. For information on Mr. Swink's gifts to Catawba College and the receipt of the honorary doctorate degree this author is grateful to Carolyn E. Peeler, director of development, who provided photocopies of supporting documents.
35. Mr. Swink died in Ocean View Memorial Hospital, Myrtle Beach, South Carolina. Accounts of the services were published in the *Salisbury Evening Post* on 8 and 10 February 1975. The Right Rev. Moultrie Moore, suffragan bishop of the Diocese of North Carolina, presided over the memorial service at St. Luke's Church.
36. Rowan Deeds, 577/867.
37. Rowan Deeds, 580/512 and 580/513. The second deed was made 21 February 1978 to accommodate revisions to a survey of the property dated 20 February 1978 made by Douglas M. Clayton.
38. Rowan Deeds, 586/994.
39. Rowan Deeds, 591/46.
40. The architect's original plans for Eastover, comprising ten uniform, numbered sheets and one additional smaller sheet, survive in the Louis H. Asbury Papers in the Special Collections division of the J. Murrey Atkins Library, University of North Carolina at Charlotte, Charlotte, North Carolina. In June 1980, Louis H. Asbury Jr. donated his father's surviving architectural drawings and related office materials, including his office job book, and a typescript memoir to the Southern Historical Collection, Wilson Library, University of North Carolina at Chapel Hill. In 1997, the collection was transferred to the Atkins Library. In 1980, this author traveled with Dr. Carolyn Wallace, director of the Southern Historical Collection, from Chapel Hill to Charlotte and assisted in collecting the drawings from storage and transporting them to Chapel Hill.
41. Kaplan, Peter R. *The Historic Architecture of Cabarrus County, North Carolina*, rev. ed. (Concord, NC: Historic Cabarrus, Inc., 2004). Mention or discussion of Louis H. Asbury's work in Cabarrus County appears on pages 47-49, 57-58, 65-66, 137-38, 153-59, and 190, and possibly other pages. The book is not indexed in a conventional manner.
42. The Bradshaw House is commission #708 and dated 28 August 1928 in the Asbury job book. The Cannon House is commission #768 and dated 10 October 1930. Mr. Bradshaw (1885-1972) was an Irish-born milliner who operated a shop for a time in Efird's Department Store in Charlotte. E. Rhyne Cannon was president of the Charlotte Casket Company. The Bradshaw House drawings survive in the Asbury Papers.
43. The alterations and additions to the Swink family's China Grove residence are commission #471 and dated 22 April 1922 in the job book. The family's summer cottage is commission #630 and dated 22 October 1925. There are no known surviving drawings for either project.
44. Davyd Foard Hood. *The Architecture of Rowan County*, rev. ed. (Salisbury, NC: Historic Salisbury Foundation, Inc., 2000). A full listing of the Rowan County commissions appears in the entry for Eastover on pages 220-21.
45. Hood, 335-36.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____

☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

NC Division of Archives and History ,
Name of repository: Raleigh, NC

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5 April 1923, "The Swink Mills Elect Officers";
23 August 1939, "W. J. Swink Dies in Hospital";
31 October 1965, "Cannon 'Rose Dream' World's Best Selling Printed Sheet";
11 March 1968, "Mrs. Hearne Swink, Wife of Cannon Official, Dies";

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6 February 1975, "Hearne Swink, Long-Time Cannon Officer, Dead at 74";
8 February 1975, "Swink Services Scheduled Sunday"; and
10 February 1975, "Swink Funeral."

Swink, William Walker. Telephone conversation with author, 15 September 2009.

Wilson, Joseph Ray, Jr. Conversation with author, Eastover, 25 August 2009.

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 25.12 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	17	541460	3940620	3	17	541610	3940200
	Zone	Easting	Northing		Zone	Easting	Northing
2	17	541740	3940460	4	17	541340	3940395
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the acreage included in this nomination of Eastover is defined by the heavy line on the accompanying property map at a scale of one inch equals 200 feet. The Eastover acreage has PID #477035 and comprises 25.12 acres.

Boundary Justification (Explain why the boundaries were selected.)

The boundary encloses the major part (25.12 acres) of the 28.86-acre parcel that was deeded to Hearne Swink in 1934 and on which Eastover was built. Although the Eastover estate was nearly doubled in size by acquisitions in 1941 and 1944, this acreage remained the core of the estate, the only site of construction and development, and it has retained its woodland character that insulates the house from its changing neighborhood. This boundary was created in 1977, when the Cannon Foundation donated Eastover to Catawba College in Salisbury, and it has remained intact to the present. It excludes former parts of the estate on the south and west that were developed for residential construction after about 1963 and the acreage on the north and northwest borders that became the site of the Swink Plant and related facilities.

11. Form Prepared By

name/title Davyd Foard Hood

organization _____ date 28 December 2009

street & number Isinglass, 6907 Old Shelby Road telephone 704-462-1847

city or town Vale state NC zip code 28168

e-mail _____

Eastover
Name of Property

Rowan County, North Carolina
County and State

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Eastover

City or Vicinity: Salisbury

County: Rowan

State: North Carolina

Photographer: Ben Martin, with the exception of photos 5, 13, and 14, which were taken by Davyd Foard Hood

Date Photographed: 17-23 April 2008, with the exception of photos 5, 13 and 14, which were taken 15 May 2009

Description of Photograph(s) and number:

1. Eastover, looking north/northwest onto the façade with the garage/servant's quarters on the left.
2. Entrance gate, looking northwest.
3. Eastover, southeast elevation, looking northwest.
4. Eastover, landscape view, looking west onto the house's southeast and northeast (rear) elevations.
5. View from library terrace, looking southeast across garden terrace.
6. Eastover, looking east onto the northwest elevation and the southwest (front) elevation.
7. Eastover, entrance hall, looking northwest, with mirror at west end of west hall reflecting the east hall leading to the library, and door to the dining room on the right.
8. Eastover, dining room, looking northwest with views into the entrance hall and breakfast room through open doors.
9. Eastover, living room, looking east to the fireplace and multi-pane window installed ca. 1955.
10. Eastover, living room, looking west through the pedimented doors opening into the east hall and dining room.

Eastover

Name of Property

Rowan County, North Carolina

County and State

11. Eastover, library, looking northeast to the fireplace wall.
12. Garage/servant's quarters, looking north onto the southwest (front) elevation.
13. Well house with well-head, located west/southwest of oval drive
14. View of South Main Street frontage of the estate with DAR marker commemorating visit of President George Washington with the Brandon family here.

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Mr. Joseph R. Wilson, Jr.

street & number P. O. Box 639

telephone _____

city or town Salisbury

state NC

zip code

28145

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.